MUSI317: MUSIC THEORY FOR NON-MAJORS

Section 002 MWF 10-10:50 A.M. Room 1705

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Course Overview

The goal of this course is to provide students with the terminology to be able to describe precisely what is happening in the music they are studying and listening to. Loosely following Jan LaRue's *Guidelines for Style Analysis*, we will study music in terms of **S**ound (timbre, texture, and dynamics), **H**armony, **M**elody, **R**hythm, and **F**orm (**SHMRF**), highlighting how these elements interact with one another to create a sense of style and structure in the music. While many of these principals are found universally in any style of music, much of this course will focus on diatonic tonal harmony as found in the Common Practice Period of Western art music. Though the bulk of the music we will study is taken from this period, we will also examine pieces from popular styles to show how principles found in classical repertoire are or are not also applicable to these styles as well.

Course Prerequisites

There is no official prerequisite to this course, though it is expected that students should have somewhat of a background in music. Students should at least know how to read notated music and should perhaps have some experience performing on an instrument or voice. Students with little or no background in music are recommended to take MUSI117, "Fundamentals of Music." We will spend a bit of time reviewing some fundamentals of music in this course, but we will proceed somewhat quickly through them, as they are not the focus of the course. A diagnostic exam will be given during the second class period to refine the pace of the class.

Required Materials

- Clendinning and Marvin, *The Musician's Guide to Theory and Analysis*, 3rd ed. (hard copy OR e-book version – used/rental is fine, as we will not be relying on the online components)
- Clendinning and Marvin, *The Musician's Guide to Theory and Analysis* workbook (**MUST BE PURCHASED NEW**, as you will be using this to complete and turn in assignments).
- Blank manuscript (staff) paper. Can be printed online for free via sites like www.blanksheetmusic.net or purchased at local music stores.

Course Structure

Your final grade will be determined based on your performance in the following areas:

Attendance and Participation: 10%
Homework Assignments: 65%
Concert Attendance: 5%
Exams: 20%

Attendance and Participation: Regular, punctual attendance is required of all students. Students should inform the instructor in advance of any planned, university-excused absences. Students are also expected to come prepared to each class, having read the required material and ready to discuss any questions they might have. Assigned readings for each class period are listed in the Course Schedule (most of them are from the Clendinning and Marvin text). Cell phone use or other disruptive behavior will not be tolerated in class. The use of computers to take notes in class is fine, but checking Facebook or Instagram or whatever else you kids are up to these days is not appropriate in class. Up to 5 points will be awarded each day for attendance and up to 5 for participation. In addition, no late assignments will be accepted, including assignments not turned in on time due to an unexcused absence.

Homework Assignments: Assignments will be due the at the beginning of the class period on the dates listed in the Course Schedule. In general, assignments should be submitted in hard-copy format, unless otherwise noted on Canvas. They will either be selections of exercises from the workbook or other materials provided by the instructor.

Concert Attendance: Because music is a living, breathing art form, and not something that can be properly experienced in full via recordings alone, students should attend **at least two** "classical" concerts during the course of the semester. These can be Shepherd School events (https://music.rice.edu/events), or they can be outside the university. Events attended outside the university should be at the professional level (i.e. your little brother's elementary school band concert doesn't count). The term "classical" is extremely broad and can cover anything from orchestra concerts to new music concerts (these are encouraged!) to early music ensembles to choir concerts to your friend's cello recital, etc. World music concerts such as Indian classical or Indonesian gamelan are cool, too. Miley Cyrus, however, probably does not fit in the classical genre. If you have specific questions as to what may or may not "count," ask the instructor (preferably before you buy tickets). To receive credit, please submit (via Canvas) a scan copy of a program (all pages preferred) from each concert as well as a paragraph or so discussing your responses to the music and any connections you can make to the material of this course. Both concert reports should be turned in by the end of the last day of classes. You should stay for the entire concert – don't just grab a program and then leave.

Exams: There will be two exams given during the semester, as listed on the Course Schedule. Please don't plan to be gone on these days. Each exam will ask you to apply the tools we've learned so far towards describing and analyzing musical examples and solving musical problems. There will be no final exam.

Course Schedule

Schedule and assignments are subject to change. Notice of any changes will be given via email and announcement in class.

Week	Date	Topic	Assignments due
Week 1	M Aug 26	Introduction: **SHMRF**	
	W Aug 28	Diagnostic test Pitch and Pitch Class	• Read Syllabus • Assignment 1: Introduce yourself • Read CM pp. 2-20
	F Aug 30	**S**ound: Timbre	• Read CM Appendix 3 (p. A68)

Week 2	M Sept 2	NO CLASS – LABOR DAY	
	W Sept 4	Simple Meter	• Assignment 2: Timbre • Read CM pp. 21-44
	F Sept 6	**S**ound: Texture	
Week 3	M Sept 9	Pitch Collections, Scales	• Assignment 3: WB Ch. 2 & Texture • Read CM pp. 45-54
	W Sept 11	Major Keys	• Read CM pp. 54-66
	F Sept 13	Compound Meter	• Assignment 4: WB Ch. 3 • Read CM pp. 67-84
Week 4	M Sept 16	Minor Keys	• Assignment 5: WB Ch. 4 • Read CM pp. 85-100
	W Sept 18	Pent. Minor and Diatonic Modes	• Read CM pp. 101-108
	F Sept 20	Intervals	• Assignment 6: WB Ch. 5 • Read CM pp. 109-128
Week 5	M Sept 23	**M**elody	
	W Sept 25	Triads	• Assignment 7: WB Ch. 6 • Read CM pp. 129-137
	F Sept 27	Triad Inversions	• Read CM pp. 137-145
Week 6	M Sept 30	Seventh Chords	• Assignment 8: WB Ch. 7 • Read CM pp. 146-158 (159-163 optional)
	W Oct 2	Review Day	• Assignment 9: WB Ch. 8
	F Oct 4	EXAM 1	
Week 7	M Oct 7	**F**orm: Motives	• Read CM pp. 363-365
	W Oct 9	**F**orm: Motives	• (optional) Watch Dreamworks's *The Boss Baby*, directed by Tom McGrath
	F Oct 11	First-species Counterpoint	• Read CM pp. 165-180
Week 8	M Oct 14	NO CLASS – MIDTERM RECESS	
	W Oct 16	Second-species Counterpoint	• Assignment 10: WB Ch. 9 & Motives • Read CM pp. 181-190
	F Oct 18	Fourth-species Counterpoint	• Read CM pp. 197-202
Week 9	M Oct 21	Soprano and Bass Lines	• Assignment 11: WB Ch. 10 • Read CM pp. 208-223
	W Oct 23	Soprano and Bass Lines	• Read CM pp. 223-227
	F Oct 25	The Basic Phrase	• Assignment 12: WB Ch. 11 • Read CM pp. 228-235

Week 10	M Oct 28	SATB Notation and Voice Leading I & V	• Read CM pp. 235-245
	W Oct 30	Voice Leading V7	• Assignment 13: WB Ch. 12 • Read CM pp. 254-260
	F Nov 1	Figured Bass	• Read CM pp. 266-268
Week 11	M Nov 4	The Predominant Area	• Read CM pp. 261-265
	W Nov 6	Embellishing Tones	• Read CM pp. 331-336, 338-340, and the summary on pp. 342-343 • (optional) read the rest of the chapter, too, but focus on the assigned pages
	F Nov 8	Harmonizing Melodies	• Assignment 14: WB Ch. 13 • Read CM pp. 246-251
Week 12	M Nov 11	Harmonizing Melodies	• Read CM pp. 268-274
	W Nov 13	Cadential 6/4	• Assignment 15: Harmonization • Read CM pp. 275-278
	F Nov 15	Other 6/4 chords	• Read CM pp. 279-286
Week 13	M Nov 18	Tonic Expansions	• Read CM pp. 287-296
	W Nov 20	More Cadences	• Assignment 16: WB Ch. 14 • Read CM pp. 297-305
	F Nov 22	**F**orm: Sentences	• Read CM pp. 362, 366-368
Week 14	M Nov 25	**F**orm: Periods	• Read CM pp. 368-375
	W Nov 27	**F**orm: Phrase Expansions	• Read CM pp. 379-384
	F Nov 29	NO CLASS – THANKSGIVING	
Week 15	M Dec 2	Diatonic Sequences	• Assignment 17: WB Ch. 18 • Read CM pp. 385-397
	W Dec 4	Diatonic Sequences	• Read CM pp. 398-408
	F Dec 6	EXAM 2	